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November

1940

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Music by ADA RICHTER

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By ADA RICHTER

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NOVEMBER, 1940

Scoring a Success

By

Blanche Lemmon



FREDERICK WOLTMANN

Whose works have been played by ensembles in Sweden and Belgium.

heard the lines spoken aloud. Would his plays, if acted by talented performers, evoke in listeners the emotional reactions he had expected? Well—they seemed to bring out his meaning clearly, when he read them over silently.

Just how wrong our hypothetical architect or playwright might possibly find himself is, of course, equally as true of a young composer. The composer fashions and contrives; he hears in his mind the themes, and the weaving of parts and of color; and believes he has said in his chosen musical form the things that he meant to say. But has he? To know the definite answer to that question he must, as a member of the audience, hear that composition performed. In the early stages he is an experimenter, half imitator, half originator, groping toward adequate expression of his musical ideas; and his task—then and even later—is never an easy one. Music, the most abstract of the arts, is not a medium in which one can speak ably and with a degree of distinction after studying rules and reviewing precedents. And, like the other written arts, it frequently amazes its creator by sounding completely foreign, in performance, to the notes he conceived and put down on paper.

Have we in this country been sympathetic toward the aspiring young composer? This question will invariably arouse endless argument in the musical world, almost as soon as it is uttered. Yes, says one faction, the young American composer has been helped, even indulged, as has no other in history. Witness tragic vicissitudes endured by composers of earlier centuries. No foundations were created to help them; there were no countryside retreats established, where they might be free from noise and distraction. Those young persons struggled along as best they could, or occupied the position of underlings; many of

them wrote under frightfully depressing conditions. But they had something so vital to say, musically, that no circumstances could keep them from saying it.

No, says the other faction, we have not been a duly sympathetic. Spending some money in a young composer's behalf will never solve his problem. Never forget that even the poor fellow who suffered the indignities inflicted upon him by the courts of Europe had an advantage, namely he steeled, over our young aspirants of to-day; he heard his works performed; he had an opportunity to hear and to judge what he had written; and thus he grew. Even when you pave a composer's path with roses, you haven't given him the things he most needs and wants—a hearing. To persist in worshipping at the shrine of foreign and time tested music and neglecting his output is the most crippling thing that can be done to him.

A Modern Musical Laboratory

While this controversy has been recounted in hundreds of thousands of words—and has become a euphemistic version of a children's We



DR. HOWARD HANSON

With a group of students at the Eastman School of Music.

have, we have not. We have, too, argument—one musical laboratory in the country has been to busy remedying the matter to waste time in discussion. Instead of working with words, it has been working with splendid facilities and equip-

ment to meet young composers' needs, and, what is more, to produce telling results. As efficiently as a scientific laboratory is fitted out with test tubes, retorts, scales and other necessary apparatus, so this musical laboratory is fitted out with a symphony orchestra, a ballet, an opera department, a recording system, a choir, and several ensembles: vocal, string and wind. Soloists, too, are available, as well as listeners and critics. Here heard his works performed; he had an opportunity to hear and to judge what he had written; and thus he grew. Even when you pave a composer's path with roses, you haven't given him the things he most needs and wants—a hearing. To persist in worshipping at the shrine of foreign and time tested music and neglecting his output is the most crippling thing that can be done to him.

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The Middle Years

WHEN, AT THE ZENITH of her career, Ethel Barrymore appeared in Sir Arthur Pinero's serious play "Mid-Channel", she portrayed the dangers of the middle years in really magnificent fashion. She could not, because of the limitations of the drama, however, bring out the blessings which come to those who have prepared for this intensely interesting epoch in our little human cavalcade and find in it one of the things which make our earthly experience worth while.

The average span of life has increased over one hundred per cent in the last century. We can all count upon twice as many years as did our great grandfathers. Modern domestic and industrial machinery, as well as improved economic conditions, have doubled our leisure hours. Thus, our country has developed an entirely new problem for those in middle years, the eventful moments in mid-channel when our days become either a succession of delightful, exciting experiences or a desolate dreary waste of precious time.

All over this blessed land of ours, there are at this moment thousands of people who are miserably but needlessly lonely. "Why?" you ask. Well, because of a failure to provide for the middle years.

Life is a game either of progressive interests and new friendships or the lack of them. There is a great art in making new friends at younger age levels as we progress. There is nothing more revivifying than this practice. Keep in contact with youth and what youth is thinking and your middle years may escape dreariness. Read the worthwhile books of the newer generation, learn why the youngsters like the new pictures, new styles, new everything, including the newer music.

There is nothing more pitiful than a person in middle life without a worth while avocation or hobby—something to keep the boat moving onward all the time. We have seen large numbers of men and women who seem to be drifting through these years like derelicts upon a foggy becalmed sea.

Once, during a week spent at a famous hotel on the French Riviera, we saw day after day groups of bored and cheerless middle aged people, who for months had been wasting their time hour after hour, at silly games under the mistaken idea that they were having a good time.

Mothers, after the fledglings leave the nest, to raise families of their own, often become objects of sympathy, standing with empty hands, wondering what to do next;

with no occupation, no absorbing hobby, no renewed initiative, no profitable avocation, they drift into trifling card parties, Kaffeeklatches, or inconsequential clubs and burn up their hours over the fires of gossip and scandal. Added to this is usually an onslaught of rich food producing obesity, lethargy and all its evils. Lobster Thermidor, Pate de Foie Gras Canapes, Creamy pastry marvels follow each other until their victims become tragic figures of uselessness and decrepitude.

Not so, those who busily engage themselves in those occupations which may benefit themselves and others. Such have found the one great solution as we have said, in the companionship of others and in an avocation that leads to some purposeful end. Games and sports are useful when they are competitive, but they are not nearly so remunerative as an avocation which gives one the sense of real accomplishment, certain attainment and advancement.

That is the reason why in these days of vastly extended hours for leisure, students of the problem are advocating music, the all year round avocation. Music as a study is more thrilling than ever. The radio puts us in touch with its most recent attainments in the art and gives us an incessant stimulus. Music is as satisfying as it is entertaining. Most of all, it is not monotonous because of its variety and its demand upon the attention

to insure accurate, artistic performance. All honor to those who spend their time knitting for charity or for the brave men at the front. Yet knitting and similar avocations become automatic, manual tasks. It is perfectly possible to carry on a conversation and knit at the same time. The mind therefore is not taken away from the humdrum of life with its monotonies, its worries, its pettiness, or its fears or its modern war horrors.

When one is engaged in playing a piece with proper artistic presentation, it is literally impossible to think about anything else. The mind is, therefore, rested, refreshed and recreated. If you have music as an avocation you will get a great deal more from it if you plan your work ahead, so that you can accomplish a definite purpose. Make it a little course in Bach, or in Beethoven or in Chopin or in salon music, or in theory or in musical history.

Well do we remember in our childhood a very fine lady whom our grandmother used to visit. We were told that her husband was dead, her children had left home and she had "nothing to do." In the long twilight she sat at a front

(Continued on Page 77)



THE CHARM OF MUSIC IN MIDDLE YEARS

Great Painters and the Art of Music

By
Verna Arvey



THE MUSIC LESSON by Gabriel Metsu



A MADRIGAL by Van Dyke



BALLET IN THE OPEN AIR by Edgar Degas



YOUNG GIRLS AT THE PIANO by A. Bonas
THE EPOCH

"AS MUSIC IS THE POETRY of sound," declared James MacNeill Whistler, "so is painting the poetry of sight, and the subject matter has nothing to do with harmony of sound or of color. Art should be independent of all claptrap, should stand alone and appeal to the artistic sense of eye or ear without confounding it with emotions entirely foreign to it, as devotion, pity, love, patriotism and the like. All these have no concern with it, and that is why I insist on calling my works arrangements and harmonies."

Indeed, there has long been known to be a profound sympathy between artists and musicians; they are working for a common artistic goal even though they express themselves in different mediums. But mere sympathy is not the only bond between these arts, for their histories have run parallel throughout the centuries.

The Renaissance

Before 1200 A.D., both art and music were connected with the church. Gregorian chants and scales balanced the arts of stained glass, illuminated books and classic sculpture and architecture. At the beginning of the Renaissance (about 1200) ornate Byzantine art paralleled the development of polyphony. About 1400, the True Renaissance, subjects for paintings became non-religious, and the Troubadours appeared on the scene with their secular songs. In the countries where artists painted with extreme detail, there was a purely intellectual trend in music, with involved counterpoint and puzzle canons.

By 1700, music and art were first designed for and dedicated to the nobility. When court life became formal and precise, both music and art reflected that formality. And with the dawning of the Romantic movement, after 1800, painting and music became more personal, less intellectual. This period was followed by the impressionistic era both in art and in music, when an entirely different, non-realistic technique was used. Ultra-modern, cacophonous music of a later period had its counterparts in cubism and surrealism, when art and music broke formal bonds, and the aim of artist and musician became the expressing of his own creative imaginings rather than literal reality.

To-day we find that self-expression as the ultimate goal has practically run its course, and that artists and composers—formerly revolutionary—are returning to the purer, more classic forms. They are looking to the outside world for subjects and themes, realizing that to understand is to love and to enjoy, that in the eyes and ears of the audience the familiar is the most dear. Both artist and composer are aware at last that one can be original without being fantastic to the point of ridicule.

Essentials in Art and Music

The similarities in art and music are basic: the same technical elements enter into both forms of creative expression. Artist and composer must carefully consider rhythm, balance, design, spirituality, thematic character, counterpoint, line and unity. And finally, from an audience viewpoint, the emotional reaction is the same. One who looks at a masterpiece of painting may

term it "symphonic" and feel himself "enveloped by some immense orchestral surge and ebb of emotion." Whistler called some of his paintings *symphonies*, as well as *arrangements and harmonies*.

The likenesses between the arts are far more than superficial, as is true also of the personalities of artists and composers. On looking through a collection of self portraits by famous artists, one observes how many took pride in being musical, posing frequently with such instruments as the harp, the violoncello, or the ever popular lute.

And, indeed, the lute played an important rôle in the career of Leonardo da Vinci. He was a precocious youth with amazingly varied talents. He played the lute exceedingly well, singing with it "most divinely" and improvising both words and music. As a young man of thirty he fashioned a silver lute in the shape of a horse's skull, which so pleased Lorenzo de Medici that he sent the artist to Milan to play before the Duke, for whom music had special charms. The Duke in turn was captivated, and thus a silver lute was actually the means of bringing Leonardo into the service of the Duke of Milan.

Music appears to have played an essential part in the home life of the early Dutch masters, judging from the many paintings entitled "A Music Party" or "Musical Party" and showing young men and old playing and singing in obvious delight. The earliest known signed and dated painting by Rembrandt is entitled "Musical Party." Done in 1626, when the artist was just twenty, it portrays his father playing the violoncello, his sister singing, and himself plucking a small harp as his mother listens.

And Jacob Maris, known as the greatest of the Hague School, made a water color of a "Girl at the Piano" in which the young musician appears to be engrossed in her playing. Gerard Terborch (born in 1617) painted little masterpieces depicting Dutch life and manners of the middle class; for example, "The Music Lesson" of which there are several versions in various museums—"The Mandolin Player," "A Music Party," "The Officer and the Trumpeter," "Young Singing and with a Violin," "Lady Playing the Theorbo" and "The Concert."

Franz Hals is well known for his "Laughing Boy with a Lute," "Girl Singing from a Book" and "Singing Boy with a Violin." And yet another "Musical Party" is the subject of a painting by Peter de Hooch. One of Gabriel Metsu's most gentle canvases, "his fragile and delicate in tone as it is in anecdote," is "The Music Lesson." Metsu evidently took delight in musical settings, for also from his brush are "The Amateur Musicians" and "The Music Party." Vermeer's "Lady at a Spinnet" is rich in detail, and his "Girl with a Flute" looks quite intriguing in a decorative

Chinese hat. Also by Vermeer are "The Concert," "Lady and Gentleman at a Spinnet," "The Music Lesson" and "Lady with a Lute."

Gainsborough Inspired by Music

Gainsborough is perhaps the most outstanding example of a painter literally absorbed in music. Far from being a mere diversion from painting, Gainsborough's music was his real inspiration. If we are to believe his own words. Certain of his portraits, he related, were actually painted to music. Despite the fact that portrait commissions supplied his chief support beyond his wife's not inconsiderable income, he wrote: "I'm sick of portraits, and wish very much to take my viol-de-gam and walk off to some sweet village where I can paint landscapes and enjoy the fog end of life in quietness and ease, but these fine ladies and their tea drinkings, dancings, husband-huntings, etc. will fob me out of the last ten years."

Thickness, who claimed to have discovered Gainsborough, bought a picture from him in his earlier years and loaned him a fiddle for, said Thickness, although he had always loved music, he had never before played a musical instrument. By the time the fiddle was returned, the artist had made such a proficiency in music, that I would as soon have painted against him, as to have attempted to fiddle against him." Gainsborough not only enjoyed going to concerts, but also gave recitals occasionally in his own home. Apparently, music was a never failing passport to his affections, for he "considered a good musician as one of the first of men, and a good instrument as one of the noblest works of human skill. All the hours of intermission in his profession he gave to fiddles and rebecs. He was so passionately attached to music that he filled his house with all manner of instruments, and allowed his table to be infested with all sorts of professors, save bagpipers. He loved Giardini and his violin; he admired Abel and his viol-di-gamba; he was in raptures over a strolling harper who descended from the Welsh mountains into Bath." Indeed, his chief companions at Bath were such musicians as Charles Frederick Abel, Giardini, Fischer, the singer Eliza Linley and a number of theatrical people whose portraits he painted.

Melodious sounds seem almost to have woven a spell over Gainsborough. Smith once found Colonel Hamilton playing so exquisitely to him on the violin that the artist exclaimed, "Go on, and I will give you the picture of the 'Boy at the Stille,' which you have so often wished to purchase of me." The Colonel proceeded, and Gainsborough stood in speechless admiration, with tears of rapture on his cheeks. Hamilton then called a coach, and carried away the picture.

Goya, who was said to have had a fine singing voice, painted the "Pilgrimage to San Isidro" in which the pilgrims, led by a guitarist, are singing. And Velasquez painted vagabond musicians.

Ingres, French artist of Napoleon's day, was paid little for his portraits in his early art years and unfortunately was not able to keep what he earned. Often, when he spent it on some rare curiosity instead of food, and his wife asked the reason for such folly, he replied that at dinner time he would play such lively music on his violin that they would forget (Continued on Page 778)

Practicing on a Mental Keyboard

By
Allen Spencer

DID YOU, AS A SERIOUS student of music, ever visualize a mental piano keyboard? Every pianist, who has appeared in public for any amount of time, is confronted with the problem of keeping in good form for each concert. Forced as he is to spend long days in travel, in Pullmans and hotels, with no piano available, he must devise some other form of practice.

Experience soon teaches him that his physical mechanism—the so-called technical side of his playing—as a rule remains in fair condition, and often improves, with the daily two hours before an audience. The enforced release from practice frees the muscles, makes them more elastic. On the other hand, the musical mind soon shows the lack of daily discipline, and becomes amazingly de-vitalized. Unless drastic means are employed to insure alert musical thought, disaster ensues. Hence, almost every seasoned pianist will have worked out, for himself, his own routine for exercising his musical mind in order to direct, with confidence and clarity, his physical apparatus before an audience.

The teacher of advanced piano playing, who hopes to prepare at least a few of his students for a concert career, faces an interesting problem in helping them establish habits of thought which will enable them to appear before each new audience with composure and confidence. Obviously, this is no work for the novice. Only those students, who are musically well grounded and are masters of thoughtful study at the keyboard, are ready for the intense concentration to make mental music study anything but a slovenly procedure.

There are four definite approaches to piano playing which, at first, are quite apart from the emotional side, although later the four must merge with the emotional if a genuine interpretation is to be achieved.

Four Approaches to Piano Playing

The first approach is through the musical mind, building up its capacity to retain every fact concerning the composition at hand. The word *every* must be taken literally. As Ossip Gabrilowitch once said, "There is really no such thing as detail. A performance either is or is not."

It is a slow process, even for the most gifted student, to attain this mastery of the harmonic and melodic lines and their relation to each other, together with the dynamic indications of the composer.

The second approach is, of course, the aural—through the pianist's ear. The student must train himself to listen so attentively that the slightest misreading in another's performance of a work he has studied will be instantly noted.

The third approach, the visual, the relation of the eye to the keyboard, is important, but not of such vital importance as the first two. Most pianists find the ability to watch the keyboard passages may be made more secure by reading them off the keyboard. However, the several excellent blind pianists whom I have heard, prove that this is not an absolute essential. We have no feeling of insecurity when we hear an Alice Templeton performance.

The fourth approach, the purely technical, used to be stressed as the all important one for good piano playing. We will never come to the point, I hope, of neglecting the technical side of pianistic training. However, we are only now beginning to understand how much more rapidly this technical mastery grows, when it is merged with our other faculties, and when every movement toward the keyboard is actuated by an interpretative purpose and a desire for tonal beauty.

The First Steps Away from the Keyboard

When all these things are considered, it is evident that no student, no matter how musical he may be, or how much natural facility he may possess, can begin accurate mental study away from the keyboard until he has developed a reasonable maturity and routine.

The entire absorption of a new text, away from the keyboard—as the instance when Von Billow was obliged to learn a Tschikowsky Concerto aboard a train on his way to the concert—is hardly desirable in the case of a student. The coordination of the passage, its harmonic basis, its shape and the number of notes the defined hand will cover at one time, with the muscular action to be used in performance, demands the use of the keyboard at first. Trouble is saved, later, if careful thought is given to the exact fingering to be used, from the very beginning. A bad fingering, employed only for a few days, is almost certain to obtrude itself when least expected.

Therefore, it is wise to use some composition already well learned as a practical start to proper mental study. Choose, if possible, a num-



ALLEN SPENCER

ber that is soon to be played in public. If, at first, the student can be advised to use the hitherto wasted half hours that he spends upon street cars for this purpose, its practicality becomes evident at once. And a student who is made to understand the complete difference between a passage the mind knows in minute detail, and one which is merely felt by the fingers, has taken a great stride in his musical study. The sensible student will select for this mental study some rather brief composition which is sufficiently complicated to offer genuine exercise for the mind. Likewise it should be a work of such musical depth that both the mind of the student and that intangible thing we call "soul" will grow as a result of the detailed study that is to be done.

Brahms' "Cradle Song" Intermezzo

A composition which would be useful at this point is the beautiful "Cradle Song" Intermezzo, Op. 117, No. 1, in E-flat major, by Brahms. The thematic material in this Intermezzo is comparatively slight, but it is used with such variety, such subtlety and finesse that it cannot be successfully played until every slight change is completely registered in the pianist's mind.

It must be taken for granted, of course, that these slight differences in text have already been worked out in detail at the keyboard, but it is very difficult for even the most experienced teacher, listening, to tell whether a musical pupil is really thinking a passage or merely feeling it. Nevertheless, even a few days of thinking, definitely, away from the piano, is almost certain to produce a clarity of musical thought, which, though not definable in words, is surely there.

In this Intermezzo, one of the slight changes that is difficult for the student, who avoids all mental effort, is the difference in rhythm between measures three and fifteen. In measure 3, the accompanying E-flat octave is in six-eighths rhythm.



In Measure 15, the octave changes into three-four rhythm. (Continued on Page 774)

THE ETUDE

Vocal Training from a Famous Master

A Conference with

Zinka Milanov

Internationally Distinguished Soprano
Leading Soprano of The Metropolitan Opera

Secured Especially For THE ETUDE By Rose Heylbut

IT IS SIMPLE ENOUGH to sum up the purpose of vocal study—sing well—but the attainment of this goal is a full life's labor. It is a mistake to look upon singing as something that can be learned once and for all time, and then let alone. There is no such thing in art as standing still. Either one goes forward, or backward. The greatest artists are simply those who have perfected more in their work than others have done. But there is always more for them to learn.

The first requisites for a successful vocal career are an unusually good natural voice, an inborn feeling for music, and that physical and nervous energy that is robust enough to withstand hard work, and flexible enough to rise above strain and disappointment. That may sound too obvious, perhaps, to need special mention; it is of utmost importance, however. Instruction can do no more than develop the gifts within one; it cannot supply those gifts. Thus, the ambitious student who looks forward to making singing a life work, can render himself no better service than to make sure, through trial and consultation, that he possesses:

- (a) a voice of sufficient natural quality to attract attention
- (b) sufficient musical power to use his voice as a medium of art
- (c) sufficient physical endurance to enable him to carry the program through.

A lack of any one of these factors can open the way to bitter disappointment, and sheer will-power cannot undo it. It is wise to go forward slowly, making certain of one's inborn qualities in time.

At the age of sixteen or seventeen, the young girl's general equipment should have asserted itself, normally speaking. By that time, the voice should reveal its natural possibilities, and the natural tastes and habits should be sufficiently marked to indicate the qualities of temperament and physique necessary to a well-rounded career.

The next step, then, is to place this untrained voice and temperament under the care of a competent and understanding teacher. To my mind, the teacher should be able to sing correctly himself, and, also, to transmit the principles which govern correct singing in a clearly understandable manner. The most successful teaching results when the instructor is able to demonstrate what he explains, to explain what he demonstrates. My own studies were launched under singularly fortunate auspices.

stage, as "theatrical entertainment." We, to-day, who regard "Parsifal" as the most reverent portrayal of spiritual mysticism and compassionate humanity, must be grateful to the pioneering spirit of those artists of 1903, and I am proud to have had the torch of our art handed on to me by one of them.

The three years that I studied under Mme. Terkina were of immense help. Terkina had definite theories of her own about the voice, and for me, at least, they have had excellent results. Never was I allowed to sing *forte* unless, of course, the music expressly indicated it—and during my early years of work, she saw to it that I sang no music which did. All work, all practicing was done piano. Actually, there is no need to practice *forte*. Everyone can produce loud tones without practice. The art of singing lies in developing the voice so as to sustain phrases, to envelop the musical line tonally, and the strain of too much loud singing defeats this.

Another thing I learned from Terkina was to guard against forcing the middle register. We have all observed a tendency, among certain schools of singing, to bear heavily on the middle voice, approaching the upper register with much more care—the explanation being, perhaps, that the middle range is more "natural" and has more endurance. This is a great mistake. It is precisely through care of the middle voice that the higher range is both acquired and maintained. If the middle voice is in good condition, the higher tones develop far more naturally and freely. Never force the middle



ZINKA MILANOV in "Turandot"

I am a Croatian, from Zagreb, in Jugoslavia, and began my vocal studies at the age of fifteen, under Milka Terkina, also a Croatian, and one of the greatest sopranos of all time. It was she who created, in America, the rôle of *Kundry* in "Parsifal," at the Metropolitan Opera House, in December of 1903.

A great deal of discussion and notoriety preceded that historic performance. The opera's director, Heinrich Conried, had had difficulty in securing the American rights to the production, and certain elements of public opinion held that, because of the deeply religious significance of the work, it amounted to sacrifice to present it on a

cal indications actually seem to call for it. Mme. Terkina devoted the first year of study entirely to placing my voice, and helping me to secure a feeling of ease in all tones. She worked in an interesting way. One day, we concentrated on the middle voice exclusively. Note by note, I worked through the octave from middle-C upwards, singing the tones on all the vowels, then on vowels with consonants before them, and the finally vowels with consonants after them. In this way, the tones were fully explored, and the first elements of enunciation were acquired, partly to achieve clarity of diction, and partly to develop ease in carrying over (Continued on Page 782)

What the Pianist of To-morrow Must Possess

THE PIANIST OF THE FUTURE has much to which to look forward. It will be his advantage to profit from the mistakes of the past and the present, and to reach the goal of sound musicianship by a path that ought to be less devious. He will probably not arrive there unaided, however. Thus, it is the teacher of today who must shape the foundation of the pianist of to-morrow. What is his goal to be? I feel that it should be, first of all, musicianship. Our current sins of omission and commission include too great a stress upon the purely instrumental and sportive aspects of piano playing. By sportive is meant the approach used by athletes in their sports, whereby muscular skill is emphasized for its own sake, or for the sake of displaying mechanical proficiency. To concentrate upon running further and faster, on lifting more weight, or on jumping higher is, to my mind, a sportive perversion of the healthy, normal activity involved in running, lifting, and jumping.

In piano playing, this sportive emphasis is found in an excessive exultation in technic for its own sake. Our modern reverence for achievement has led us into a peculiar and dangerous worship of technical display, as such. The error is a simple one to commit; finger fleetness must be cultivated, and cultivation means the overcoming of difficulties; thus, we reason, the more difficulties we overcome, the better — which is sound enough so far. But if the next step in our reasoning leads us to demonstrate these physical victories to the exclusion of deeper musical meaning, we are falling into a profound mistake. Beware of a too slavish regard for brilliant scales and easy octaves that rest nothing more than brilliant scales and easy octaves. Musical meaning does not lie that way. Sportive tendencies are inaudible only insofar as they serve a humanly profitable purpose. In athletics this purpose may be hygienic development, training, relaxation, fun.



SIGISMOND STOJOWSKI

In music, the purpose of technic is simply to facilitate the fluent expression of musical meaning. When it carries beyond that, into a vain, useless chase after mere effect, it becomes an actual obstacle to human development as well as to the searching out of musical values. For that reason, we must guard against allowing a mere pianistic mentality to block the highroad into music. Technic is simply the means of expressing musical meaning; music is not a vehicle for displaying technical skill.

A Conference with

Sigismond Stojowski

Secured Expressly for THE ETUDE by Benjamin Brooke

The Player Must Interpret

The young musician must also learn to adjust himself to his own place in the musical scheme of things. We are inclined to surround the capable performer with a certain halo that does not properly belong to him. How often one hears the enthusiastic query, "Are you going to hear Maestro X, or Madame Y to-night?" And how comes, "I don't know; I have not seen the program yet." The average attitude is to center all enthusiasm in the conductor or the "star", forgetting that back of them there is still Beethoven and Brahms. Their music was pretty well regarded before the appearance of the newest celebrity performer, and will continue so through a hundred more changes in stellar enthusiasms. Thus, our young pianist must distinguish between the normal value of the composer and that of the interpreter. The interpreter has a valuable share in the partnership, but always a secondary one. Listen first of all to music. Do not regard Beethoven merely as one of the "numbers" that Maestro X performs.

The goal of musical eminence cannot be achieved by subjecting the student to dreary hours of rigid drill work. Great strides can be made by discarding wasteful, and therefore discouraging, study methods. Toward this end, I advocate the thorough mastery of a few things, rather than a superficial dabbling in many. Progress must be guided by the individual needs of the student, never by curriculum requirements alone. It is desirable, of course, that all students make some progress within a given period of time, but it is dangerous to regulate that progress by a yardstick that is built in advance and subsequently applied to all.

The best way to further progress and, at the

same time, the best way to guide the pupil along the path of worthy musicianship, is to encourage him to delve beneath the surface of the problems that confront him. It is not enough to "clean up" one measure. Rather, let the pupil discover why that measure is troublesome, and then set about mastering this special difficulty once and for all time. Let him realize that all art is predicated upon thought, not upon mechanical plodding. This is the surest way of riveting his interest and attention—and interest and attention are the only keys with which problems can be solved. The student must be taught to penetrate to the root of his weaknesses, to analyze them, to cure them at their source. Does he find difficulty in playing scales? Then let him pause in his playing to discover the difficulty. Perhaps it is faulty arm posture, an unrelaxed wrist, an awkwardness in passing under the thumb. A thoughtful analysis of the root of the problem will bring better results than hours of routine plodding at the general subject of scales.

The wise teacher remembers that each student is a highly individual organism, with special handicaps as well as special facilities, the proper understanding of which requires psychological penetration as well as purely musical counsel. These individual facets of personality are precisely the ones that need most careful attention. I once had an interesting experience in this regard. I inherited a pupil from a teacher of reputation who, somehow, had overlooked a startling discrepancy between the pupil's right and left hands, very apparent to an attentive listener who heard the boy for the first time. On the routine assumption that there is more pedagogical material for the right hand than for the left since most pianists have an over-trained right and a comparatively neglected left, this boy had persistently been given additional left hand drill—regardless of the undiscovered fact that he was, by nature, left-handed. Thus, many symptoms that seem to point to musical deficiencies can be traced to distinctly personal idiosyncrasies of non-musical origin.

Classifying the Problems

Piano study can be further simplified by a wise realization of the fact that, while the literature is so rich that its complete mastery seems an immense task, the fundamental means at the composer's disposal are, by analysis, comparatively few. Most technical problems are found to belong to a few ever recurring general types. These types include: (a) runs (such as arpeggios and scales based on a proficiency (Continued on Page 77)

THE first sound effect in a radio drama went out over the air waves just about eighteen years ago—on August 3, 1922. That evening, Station WGY, Schenectady, broadcast "The Wolf", a drama by Eugene Walter. At one point in the action the director of the play, Mr. Edward H. Smith, slapped a couple of pieces of two-by-four together, to simulate the slamming of a door. By way of indicating to what heights the radio sound effect has been carried since that inauspicious beginning we may mention the fact that the National Broadcasting Company now owns a device used only for medieval door slams—a portcullis for the gateway of a castle. The Columbia Broadcasting System spends a hundred thousand dollars a year exploring the nuances of everyday clicks, rumbles, echoes, squeaks, and pops. At N.B.C. headquarters a staff of twenty-five engineers and their assistants toils day and night in soundproof studios, seeking to add to the studio's repertoire of ticks and crashes. Huge machines have been constructed for the reproduction of the sounds of different kinds of wind, of rainfall, of thunder, and of waves. C.B.S. worked seven years perfecting a gunshot effect suitable for radio broadcasts.

Radio recruited its first sound-effect men mostly from amusement artists who had played in the pit orchestras of movie houses. In the day of the silent pictures, you may remember, it was the duty of the trap-drummer to help point up climactic scenes with such elementary sound effects as pistol shots, hoofbeats, and the noises appropriate to burning houses, storms at sea, landslides, and railroad trains. Some drummers, dissatisfied with the range of effects produced by an ordinary set of traps, had invented and built special devices. An outstanding pioneer was Mr. Arthur Nichols, who played the drums in the orchestra of the Prospect Theatre in Brooklyn in 1927, just before talking pictures arrived. He was the builder of the "sound box", an ungainly, organlike wind instrument with which he could, by pulling out various stops, imitate automobiles, airplanes, locomotives, sawmills, shower baths, dogs, lions, wind, machine guns, pistol shots, telephones, cuckoo clocks, and boat whistles, to mention but a small part of his repertoire. He was signed up by Station WABC in 1928.

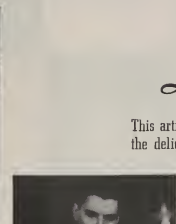
An Early Handicap

Sound-effect engineering was complicated in its early stages by the fact that the old-fashioned microphone magnified whatever noise it picked up so greatly that the use of real, taken from life sound was impossible. For example, a real door slamming would have sounded, over the

The Mystery of Sound Effects in the Radio Studio

By
Lucille Fletcher

This article is reprinted with permission of the Editors, from the delightful and ever effervescent "New Yorker Magazine"



A cracking wood fire is simulated by crinkling a mass of cellophane. A smaller piece of cellophane is rolled between the palms to produce the noise of frying bacon.



(Left) With this framework of wooden pegs the sound-effects department can simulate the sound of a marching army. (Below) This battery of photograph flash-tubes is equipped with records of sounds which are difficult to reproduce in the studio.



In this picture NBC's sound effects men reproduce the sound of horses galloping on pavement (with two cocoon shells).



there are still many problems which push the sound-effect technician to the limit of his skill and ingenuity.

The modern school of sound-effect engineering is represented in New York by the Messrs. Walter Pierson, who has been sound-effect director at C.B.S. since 1933, and Ray Kelly, who has held the corresponding position at N.B.C. for ten years. Under their guidance the studios have learned to approach the problems of reproducing noise scientifically. Pierson and Kelly started libraries—that is, storage rooms for sound effects—for their networks, trained technicians, and eventually solved several puzzles which had seemed insoluble.

One of the first things Kelly did when he got to N.B.C. was to invent a machine capable of reproducing the noise made by a zephyr—a notable achievement in view of the fact that the best the radio was then able to do in the way of wind sounds was a hurricane-like howl. Kelly's invention consisted of an electric fan inside a box which had a number of vents cut in its surface, and he found that by adjusting the speed of the fan and the size of the vents he could simulate the sound of anything from a breeze to a tornado. A greater achievement was his conquest of the age-old problem of rain reproduction. Until Kelly appeared over the horizon, radio men were plodding along with a rain device probably known to the Elizabethans—a few peas in a drumhead. This was admittedly unsatisfactory, being capable of producing neither crescendo nor diminuendo. One hot afternoon in the summer of 1933, Kelly was sitting alone at a lunch counter, eating a tomato-and-lettuce salad and worrying, as it happened, about rain effects. Absent-minded, he picked up the saltcellar and sprinkled a leaf of lettuce. The resulting sound, a gentle, familiar patter, intruded upon his meditations. He (Continued on Page 776)

(Left) The piano is a necessity in the progressive household as the attractive Everset model in this modern home indicates.

(Right) Baldwin's striking new crozonik model in Louis XV style presents a restrained appearance worthy of its fine artistic reputation.



(Right) There is still a large demand for the long stabilized type of grand piano such as this handsome instrument by Knabe.

(Below) This small Kimball grand with especially graceful lines has an obvious domestic appeal.



EVERYONE at the Schuyler Hills Country Club was still full of the incidents in the famous golf tournament, now three weeks past. Never had there been such a gallery of distinguished visitors and never had there been such fine club spirit.

The clinking of glasses and the laughter of the younger set in the club's "Nineteenth Hole" as the main room was called, was particularly gay on the November Saturday afternoon when the State Committee was to present no less than three championship cups to the club.

What did it matter if Bobby Jones and Gene Sarazen had declined invitations to be present? There were still enough golf celebrities to make the afternoon what the papers called "a memorable occasion." Attention was drawn to the "winners," the smartest foursome in the club. Just look at its members! There was Nick Putnam, former New York dramatic critic, who knew all the smart answers in the great quiz on the local radio; there was Len Taggard, discoverer of the new plastic made out of peanuts, soy beans, watermelon seeds, or what have you; there was Bob Owen (everybody knows "Dr. Bob"); and most interesting of all, Herb Beston, who had even received special mention in *Time*, *Fortune*, and *The Saturday Evening Post*, but who still blushed when his friends pointed him out as a coming man. Beston was seating himself at the piano when Putnam whispered to Taggard:

"Never knew anyone like him. He's a virtuoso at everything he touches. Just listen, the moment he starts playing everyone stops talking, just as they do when he steps on the putting green—"



(Above) This highly distinctive model of the new Storyn piano by Story and Clark embraces the technical amplification that is attracting wide attention.



(Left) A standard small model grand by Weaver suitable for the home of today.

(Right) Georgian influences are clearly seen in this handsome Mini-piano made by Hardman-Peck.

The Christmas Piano and the Nineteenth Hole

By
Eliot S. Harvey



Steinway's new modern design is characteristically chaste and original, fitting handsomely with the newer styles of home decoration.

"What's that?" interrupted Taggard. "Chopin or Brahms?"

"Search me," laughed Putnam, "I'm like the Englishman who said that he could never tell the difference between *God Goes the Weasel* and *Pop Goes the King*."

"Shut up, fellows!" exclaimed Dr. Bob. "Everybody's looking at you."

At the end of Herb's solo, followed by a quickly demanded encore, the President of the club arose and said:

"I want to thank Herb for helping us win not only one of the toughest championships of years, but also for his greatly appreciated interest in the club and for his generous gift of this beauti-

ful grand piano, which he presented to us last Christmas.

"It is clearly an honor for this club to have as a member one who has attracted national attention in different fields—one who is recognized for his high executive ability in industry, wise judgment in labor decisions, and for his fine constructive imagination.

"We wish that we might revert to the old-fashioned custom and present you, Herb, with an engraved testimonial of our esteem, which you would probably send promptly to the garret, but I am presenting you just now, on behalf of the Committee, with this cup, which you so ably won in the tournament." (Continued on Page 782)



(Above) Wurliizer's Style 800 gives a new note in home furnishings in the modern sense.



(Above) The modern smaller home which has created an imperative demand for the newer type piano finds an excellent response in this chaste Lester model.



(Right) The Console Minuette presented by Winter and Company is representative of the pioneer ideals of this firm to make an attractive and practical instrument for the modern home.

(Right) A charming Colonial type model is presented in this new Mathushek known as the Spinet Grand.



(Left) Gulbransen's new model is eminently suited for the home in which music is a part of the practical everyday life of the family.

Recent Records You Will Enjoy

By
Peter Hugh Reed

THE DRASTIC PRICE REDUCTION on all phonograph records has made the record as one correspondent suggested, almost a music lover's paradise. If any readers are unfamiliar with this new scale of prices, as announced by the major companies in August, we invite them to call upon their nearest record dealer, to learn the facts. Records now cost less than at any time in the history of the phonograph. When records by Toscanini, Beecham, Stokowski, Koussevitzky, Heifetz, Flagstad and all the other great celebrities can be bought for one dollar each, there is far less reason than in the past for an American home to be without the best in recorded music. If readers desire assistance in selecting choice recordings of any given works, we invite them to write to us. A self-addressed stamped envelope should accompany all requests.

Among the high lights of recent record lists is the third and last volume of the Chopin "Mazurkas," as played by Artur Rubinstein (Victor set M-691). In these Polish dances, Chopin unquestionably found a spiritual congeniality and an artistic incentive, for they are among the most enduring manifestations of his genius. As one writer has said: in them, "he is unrivaled, downright fabulous." The late James Huneker was under the firm conviction that "no compositions are more Chopinesque than the 'Mazurkas,'" the Polish pianist, Artur Rubinstein, has played all fifty-one of the mazurkas for the phonograph, and the present album, which contains sixteen, is mainly concerned with those of Op. 56, 59, 67, 68, and 69. Rubinstein plays these works as persuasively as any living pianist we might imagine; his is truly a notable, artistic achievement. It has been aptly said that students will do well to notice "the careless and captivating swing that Rubinstein imparts to the inevitable triplets that the mazurka rhythm abounds in," for therein lies in part the secret of their success in performance.

Those interested in the later piano sonatas of Beethoven will find Walter Gieseking's performance of "No. 28 in A major, Op. 101" a most rewarding performance. (Columbia album X-172.) The one other realm of this work available is by Schnabel, in a Society Set. Of the two recordings, we prefer the Gieseking for its more sensitive exposition of dynamics and better reproduction. There is a sensuous beauty in the opening movement of this sonata which, as Schnabel has said, "provides an inexhaustible inspiration for a host of Romantic composers. . . ." The slow movement attains the lofty nobility representative of Beethoven at his best, and the finale reveals the composer's strength and heroic courage. Although not a long work, this sonata is rich, nevertheless, in emotional content and profound thought. The present recording deserves

to be included in practically every record library.

Dr. Charles M. Courbin, the organist, is heard to advantage in a program of César Franck's organ works (Victor set M-695). He is in complete sympathy with the music, and the recording does his playing full justice. The selections are: "Festive No. 4, from 'Six Pieces for Organ'; Movement from "Chorale No. 1, in E major"; "Chorale No. 3, in A minor"; and *Pièce Héroïque*.

One of the best two-piano teams now before the public, Pierre Luboshutz and Genia Nemenoff, apply their attention to two encore pieces: the *Russian Dance* from Igor Stravinsky's "Pétrouchka" and Mischa Levitzki's *Valse Tzigane* Op. 7 (Victor disc 2096). The infectious verve of the Stravinsky dance is particularly well conveyed.

Wanda Landowska, eminent harpsichordist, gives a brilliant, sensitive and enthusiastic performance of Haydn's familiar "Concerto No. 1, in D major, Op. 21," (Victor Album M-471). The contention of those who believe that finer-grained characteristics are obtainable in this music when performed on the harpsichord is borne out by comparing Landowska's performance with that of Roessgen-Champion on the piano (Columbia set X-118). So wholly delightful is this work and its performance that we urge the reader to be sure to hear it.

Of the several Organ Concertos by Händel that E. Power Biggs and Arthur Fiedler and his Sinfonietta have played for the phonograph, "No. 11, in G minor, Op. 7, No. 5" (Victor discs 2099/2100) is perhaps the most enjoyable. This is occasioned in part by the better balance obtained in the recording between the organ and the orchestra. Biggs plays on the Baroque organ of the German Museum at Harvard University, but unfortunately the pronounced echo to the Mu-

seum somewhat mars the recording. Perhaps for this reason the spirited side of the music is best set forth in the records. In the present performance the players have rearranged the order of the movements, playing the second as the finale.

Columbia and Victor simultaneously issued new recordings of Brahms' "Symphony No. 2 in D major, Op. 73"; one by John Barbirolli and the Philharmonic-Symphony Orchestra of New York (Columbia set M-412) and the other by Eugene Ormandy and the Philadelphia Orchestra (Victor set M-694). Curiously, the approach of the two conductors to this work is widely divergent; that of Barbirolli being a vigorous, yet strangely loose-reined one, while that of Ormandy, although more mindful of the lyric characteristics of the work, is much over emphasized. Neither performance shows the subtlety and finesse of the Beecham reading (Columbia set M-265), and even though the newer sets are better recorded than the latter, we still prefer the Beecham performance.

Prior to departing on his South American tour with his newly formed All-American Youth Orchestra, Leopold Stokowski recorded several works for Columbia.

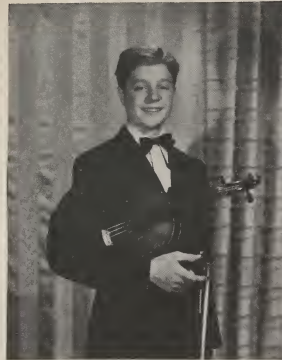
The first of these to be issued is the "Symphony No. 5 in E minor, Op. 95" from "The New World" by Dvořák (Columbia set M-416). This performance truly reflects to the remarkable results that the conductor obtained with the new orchestra after only two weeks' rehearsal. It was quite apparent from the recording that Stokowski had moulded these young American players into a superb organization, one which performed with the brilliance and style of a fully seasoned orchestral body. Comparing this new set with the recording of the Dvořák "Symphony War of Independence" performed by the Philadelphia Orchestra.

Dimitri Mitropoulos and the Minneapolis Symphony Orchestra give the most forceful recorded performance of Beethoven's *Leonore Overture No. 3* (Columbia set X-173) since the Mengelberg version. The Greek conductor stresses the drama of the music to the utmost, but shows a strange disregard for its lyric beauty. Mitropoulos does not convey the blending of strength and delicacy that one finds in the Bruno Walter performance of this overture. Even so, from the recording standpoint, this new set is unmatched in vivid realism.

Great musicianship is surely evidenced when one artist makes his listener forget the superlative performance of another. This is proved in Nathan Milstein's poised exposition of the Tschalkowsky "Violin" (Continued on Page 714)



ARTUR RUBINSTEIN



HEMO HAITO

This amazing fifteen year old Finnish violinist genius, both of whose parents were lost in the Russian onslaught on Finland, is now a leading figure in "There's Magic in Music", the splendid new movie dealing with the National Music Camp at Interlochen, Michigan.

SCHEDULED FOR NOVEMBER RELEASE comes "There's Magic In Music", Paramount's gesture toward disseminating information about the famed National Music Camp for young Americans, at Interlochen, Michigan. Dr. Joseph E. Maddy, founder of the Camp and professor of radio music instruction at the University of Michigan, served as technical advisor for the production, and many of its scenes were filmed directly at the Camp site. The picture has a plot, of course, and stars, but its chief interest would seem to lie in the Music Camp itself.

The history of Interlochen began in 1928, when Dr. Maddy organized this unique, guild-like form of providing musical instruction for some three hundred and sixty boys and girls from all parts of the country. Membership selection is competitive; each scholar comes as the "champion" of his section, and almost all are of 'teen age. For eight weeks, from mid-June to mid-August, the students live at the Camp, practice daily; receive instruction from recognized masters in vocal, instrumental, and group music; and work together for the learning and propagating of the best in music. Capable of anything from Bach to *The Beer Barrel Polka*, the youthful vocal and instrumental groups render Sunday concerts and broadcast over national airways. The work of Interlochen is a genuine contribution to American music-craft, and Paramount Studios have now devoted their vast facilities to making it better known.

A Prodigy from Finland

The plot of the picture (which may or may not prove an unalloyed asset to the Michigan music camp) is a fast moving, adventuresome romance of the "Under Pup" type. A gifted young singer, found playing in burlesque, gets into difficulties when the show is raised, finds a sponsor who is interested in the Camp, and is paroled on condition that she go to the Music Camp to improve herself generally. Her adventures in adjusting herself to the new atmosphere form much of the action, and offer an excellent opportunity for

Music in Film-land

By
Donald Martin

seeing Interlochen at work. It all turns out well in the end, to be sure, and the regenerated heroine saves the day for the Camp in a contest performance with big name professionals.

The cast includes Susanna Foster, Allan Jones, Lynne Overman, Margaret Lindsay, and a number of highly gifted child musicians chief among whom are William Chapman, seventeen year old baritone, and Hemo Haito, a sensitive faced lad of fifteen, who ranks as Finland's greatest violinist. Now an orphan refugee in the United States, Hemo (Hay-mo) is making his film debut in the Interlochen picture. He left Finland after his father and brother were killed fighting the invading Russians, and his mother and younger sister were lost in the civilian retreat from Lake Ladoga. Finnish citizens, well acquainted with the boy's great gifts, urged him to come to the United States. He has been in Hollywood less than six months, and has learned to speak English. His filmed directing of a two hundred piece symphony orchestra is nothing novel to Hemo, who has conducted the Finnish Symphony Orchestra and similar organizations in Norway and Sweden. On the set, one day, when Producer-Director Andrew Stone was filming sequences near Mt. Wilson, a group of army bombers, on test flights, zoomed low over the company of picture players. Hemo saw the war-birds; with stark horror in his eyes, he mechanically dashed for cover.

"It was something I could not help," he explained later. The boy marvels at the peace and security of America (taken for granted by so many of us!), and dreams that he may one day hear that his mother and sister have not perished, but are well and sailing to join him here. The professional opera troupe appearing in the film includes Irra Petina and Richard Bonelli, both of the Metropolitan. By way of novelty, two separate groups of singers and musicians perform the *Toreador Song* from "Carmen" and the *Trio* from "Faust", simultaneously. The music is counterpointed and the effect is satisfying, if somewhat amazing, harmony. Mr. Stone, in commenting on such streamlined overhauling of opera, explains that great music presented in distinctly modern form, will have wider appeal. Further, new words have been written for the arias, which are said to advance the plot of the picture. It all sounds daring, but Hollywood has never shown itself lacking in that

quality. "There's Magic In Music" should be good entertainment; beyond that, it deserves credit for focusing national attention upon the work of the Interlochen Music Camp.

Music and Action Synchronized in "The Long Voyage Home"

In directing Eugene O'Neill's sea drama, "The Long Voyage Home" (for Argosy, at Walter Wanger Studios), John Ford has managed to combine a distinguished story, the spirit of the sea, and a novel and interesting method of musical treatment. This new sea play is an intimate drama of a group of virile social outcasts at sea, who hunger for the land, and grow impatient and difficult to handle as their confinement aboard ship continues month after month. Realism and simplicity sound the keynote for the picture, and its mood has been adroitly recaptured in the score. Mr. Ford has striven for tonal effects which, in their form as well as in their content, express the



ALLAN JONES and SUSANNA FOSTER Stars in "There's Magic in Music"

basic spirit of the action. His theory of musical obbligato is that motion pictures must avoid a mere accompaniment of sound; rather, the music must become an integral part of the action itself. All of which is sound reasoning, based on the precedent of experience and Wagnerian music drama. Frequently, explains Mr. Ford, we witness a filmed scene of struggle—war bits or street fighting—where turbulent music is required; but what happens is that the studio's symphony orchestra supplies the sound, regardless of the fact that symphonic renditions are seldom available at the moment when the fighting actually occurs, and are consequently quite out of harmony with the actuality of such a scene. Simply put, cottage scene may show a man (Continued on Page 711)

RECORDS

MUSICAL FILMS

The Etude Music Lover's Bookshelf

PIONEERS IN THE TONE ART

On the walls of a Baltimore tavern there once was a series of frescos which displayed Baltimore's "firsts." Many other American cities proudly boast of their "firsts." There is a natural human curiosity about getting at the source of things. David Ewen has written a book aimed to penetrate the historic archives with the view of discovering the sources of musical composition. In this he has given particular attention to personalities whose works are more rarely heard in concert halls, such as Rameau, Schütz, Dittersdorf, Kuhnau, Field and Buxtehude, all of whom have contributed something significantly new.

The author delves into early opera and oratorio, and instruments in music and new musical forms, and he has brought to the surface much unusual information not generally found in books about music.

"Pioneers in Music"
By: David Ewen
Pages: 220
Price: \$2.75
Publisher: Thomas Y. Crowell Company

FATHER AND SON

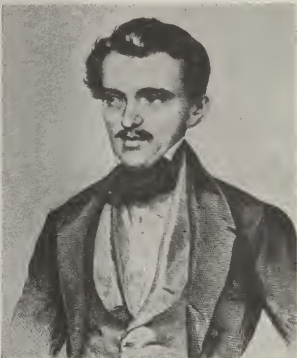
The famous Strauss family of Vienna has by no means been neglected in biographies. One of the best we have seen, however, is that of H. E. Jacob, translated by Marguerite Wolff. It is particularly valuable because the author has had available original sources of reference to which many other writers upon this phenomenal family have evidently not had access. The writer has always had the opinion that the elder Johann Strauss was perhaps overrated and the younger underrated. However, we are glad to know that no less than Richard Wagner said of the younger Strauss, "His is the most musical head that I have ever come across," and the Schumann said, "There are two very difficult things in the world. One is to make a name for oneself and the other is to keep it. But let us give all praise to all the masters—from Beethoven to Strauss."

Brahms, of course, was one of the warmest admirers of Johann II. His close and beloved companion, Jacob, writes, "Brahms played Strauss waltzes with great enthusiasm, as Liszt, a generation earlier had been a brilliant performer of the waltzes of the elder Johann." Brahms' own realizations, written in 1865, conformed so closely to Viennese taste that this cannot have been accidental. His performance of the *Blue Danube* with an improvised introduction was, as Lindau relates, a marvel. Unfortunately, none of it was written down.

The melodic fertility of Johann II was nothing short of a natural phenomenon. Many men have gained the reputation of being masters, who have created during their lives only a few tunes which time has permitted to survive. Certainly Johann II was one of the most melodic of composers of all composers. He ranks with Schubert, Chopin and only a few others in this gift. The writer has often noted that where one is endowed with this heaven-born gift, the melodies themselves have two characteristics, the first of which is that they seem to bubble forth with the fresh and fluent ease of a forest spring. The tunes are written with the unconscious ease of a song of the

lark in the sky. The writer has talked with many composers of this type, and they all seem to be unconscious of the operation of composing, as was Mozart. Stephen Foster just sang his melodies and permanent art works were born. His musical knowledge was very limited, but we often wonder if such a man is not the real composer rather than he who struggles to create great works through a kind of barrage of complicated technique.

It is not surprising that in the last chapter of the book, "America's Challenge, and Victory over European Dance Forms", Jacob has given foremost position to John Philip Sousa, who, from the



STRAUSS THE FATHER

The face of Johann Strauss II is faintly familiar to musical readers. Here is that of his father, who was equally famous in his day.

melodic group, was one of the most original of all composers. It may safely be said that none of the scores of Sousa tunes resembles any tune previously composed. Jacob pays a very definite and deserved tribute to the great band master.

Jacob gives valuable information upon those who make up the Strauss family. The most famous are, of course, Johann Senior and Johann Junior. The elder Strauss was the son of an Austrian innkeeper, Franz. He was baptized in the Catholic Church by the Carmelites. Oscar Straus (one "s"), composer of "The Chocolate and other Viennese operettas very much familiar with the unconscious ease of a song of the

By
B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

Johann II. Because Johann had been divorced, and in doing this he gave up his highly valued Austrian nationality. Adele helped him greatly by inspiring him to write "The Gypsy Baron." Jacob writes, "When Strauss married his third wife, he was fifty-eight years old. After his death she said, 'I never had the feeling that I had married an old man.'" Strauss was inwardly a young man. As his music never really altered—never grew older, or colder, or hardly even seemed more serious in the sense of being more mature—the primary base of his music, the human being in Strauss, never altered. Eduard Strauss was the brother of Johann II. He was ten years younger than his brother and a competent conductor of distinguished appearance, but of second rate ability as a composer. Josef Strauss was a brother of Johann II. He was said to resemble Franz Liszt and was a conductor of ability. Richard Strauss, famous Bavarian master, is not related to the Vienna Strauss family. Nell and Terese Strauss were sisters of Johann II, and Ferdinand was a brother who died young.

Jacob's romance of this remarkable family is a "must" volume for the musical library, but it is also a very captivating book for the casual musical reader.

"Johann Strauss Father and Son"
Author: H. E. Jacob
Pages: 385
Price: \$3.25

Publishers: The Greystone Press

A WAGNER LEXICON

Perhaps the last step in earthly life is to have reached a state where a dictionary is required to encompass one's works. The writer has not time to check upon the possibility of Wagner dictionaries in other tongues. It is hard to believe that they may not exist, as Wagner now has been dead these fifty years. However, this is the first book of this type that we have seen in the English language. It is the type of book one would expect to originate in England, by an English writer and an English publisher. This is, however, published in America.

The book gives the stories and arguments of Wagner's Music Dramas, lists of the original casts, dates of the composition of the music, lists of musical compositions other than operas, short biographical sketches of Wagner, his family and antecedents, his friends, (Continued on Page 187)

Sound Waves over the World

By
Alfred Lindsay Morgan

THE BIG NEWS of the National Broadcasting Company this month is the return of Maestro Toscanini on November 23rd. Mark the day on your radio calendar as an important date. In the meantime, Hans Wilhelm Stenberg, who officially opened the series of the NBC Symphony concerts, will conduct the three Saturday night broadcasts prior to Toscanini's first appearance on the season.

On October 13th, the New York Philharmonic Symphony Orchestra resumed its eleventh consecutive season of Sunday afternoon concerts on the air (Columbia Broadcasting System, 3 to 4:30 P.M., EST). On this date John Barbirolli officially began his renewal engagement of two years as the orchestra's regular conductor, and the orchestra entered its ninety-ninth year of existence. The commentator, as he has been since 1936, is again the distinguished composer, critic and author, Deems Taylor. An impressive list of soloists is announced for this season, which includes, among other prominent artists, pianists Anna Dorfman, Jose Turbi, Artur Schnabel, and Rudolf Serkin; violins Adolph Busch, Nathan Milstein, Albert Spalding, and Joseph Sigeti; and the violinist, Gregor Piatigorsky. During the mid-season, two noted leaders are scheduled as guest conductors: Bruno Walter, who has been associated for many years past with the orchestra, and Dimitri Mitropoulos, director of the Minneapolis Symphony.

As it has been previously done each year with the regular concerts of the Young People's series of the New York Philharmonic-Symphony Orchestra, CBS will broadcast those given on November 2, December 14, January 11, February 15, March 22, and April 19. Rudolf Ganz, the noted conductor-pianist, will direct all of these concerts.

Besides being this country's oldest orchestra (it was founded in 1842 as the Philharmonic Society of New York), it is also the third oldest in the world. Sixty-three players were in the original organization, but to-day the orchestra numbers one hundred and four players. Compared with three concerts given in its first season, one hundred and nine were presented last year. Most of the great conductors in the music world have led the orchestra in its almost a century of musical life.

The Sunday morning series of orchestral programs (CBS, 10:30 to 11, EST), given in leading cities by the symphony and concert orchestras of the National Youth Administration, has been fittingly characterized as "an important step in our musical history." NYA organizations in New York, Cleveland, Chicago, Philadelphia, Pittsburgh, as well as others from the states of Alabama, California, Florida, Georgia, Massachusetts, New Hampshire, and Rhode Island are scheduled to play in this series. The sponsoring committee is composed of Mrs. Franklin D. Roosevelt, Mayor F. H. LaGuardia of New York, and James C. Pettilo, president of the American Federation of

Musicians. The programs are non-commercial and an outgrowth of the recent NYA auditions through which Leopold Stokowski furnished the All-American Youth Orchestra. "These auditions," said NYA Administrator Aubrey Williams recently, in announcing the radio concerts, "disclosed to us that there were thousands of young people with great ability and feeling for music who ought to have a chance to learn and be heard. Now we are going to be able to present their ability to the public. . . . This is an important step in our musical history." The NYA was formed in June, 1935, as part of the WPA to help young people through school or provide work for those attending school part time. The group was founded with about forty players, but to-day it has a membership of one hundred and nine. The ages of the players range from eighteen to twenty-four inclusive. Each member receives twenty-two dollars a month for sixty hours work. Readers will find the programs of the NYA groups, we believe, of considerable interest.

A New Conductor for a Famous Orchestra

"A woman's as good a musician as a man," says Isler Solomon, who conducts the famous Chicago Woman's Symphony Orchestra of sixty-five players, in the "Design for Happiness" programs (heard Sundays, 5 to 5:30 P.M., EST—CBS). Solomon contends that the fifteen years this organization has been together has produced a perfection in ensemble playing without destroying any of the individuality of the solo players. If you listen in on one of the "Design for Happiness" programs, we believe you will agree with the conductor on his estimation of his lady players. A list of note soloists is scheduled to appear with this orchestra, and the programs are appropriately divided between orchestral selections and featured numbers. Solomon, an energetic man of thirty, has been, according to his sponsors, "a perfectly willing guinea pig for American music." The conductor himself says, "Only by playing it can American music be advanced. I shall continue to perform as liberal a number of such works as possible in my new series of programs." Although in existence for fifteen years, the Chicago Woman's Symphony Orchestra is fairly tough sailing until last year when Mr. Solomon took over its direction. Whether or not the ladies agree with him we can-

not say, but maybe there is something in his assertion that the girls "take orders better from a man."

When "Saturday Night Serenade" completed its broadcast on September 28 (CBS network), it officially began its fifth season on the air. Regarded as one of the most popular and melodious variety radio shows, this broadcast has never altered its form of entertainment. Gus Haenchen, who directs the orchestra, says, "People like our program because we offer them real variety. Our appeal is to listeners with varied tastes; we try to give them a tuneful blend of the best ballads of yesterday, and the popular hits of to-day and a generous portion of good dance rhythms." Mary Eastman, the soprano star of the half-hour musical production, has been with it since its introduction on the air. She first came to the Columbia Broadcasting System back in 1932. Originally, she planned to become a pianist, but as early as her thirteenth year she began her vocal studies. Born in Kansas City, she studied at the Chicago



JOHN BARBIROLLI, English-born conductor of the New York Philharmonic-Symphony Society, who has met with distinguished success in America.

Musical College and later in New York under noted musical coaches. Miss Eastman has successively appeared in musical comedies and also in recital as supporting artist to Richard Crooks and other noted operatic stars. She is assisted by Bill Perry, tenor, and the Serenaders, a chorus of fourteen mixed voices. For those who favor variety shows leaning toward the popular, we recommend "Saturday Night Serenade."

The soloists to be heard on the Antonini Concert series this season, Mutual Broadcasting System, Tuesday, 8:30 to 9 P.M., EST, are to be Nino Martini, tenor; Vivian Della Chiesa, soprano; Hilde Reggiani, Cloriana, soprano; and Robert Weede, baritone. Nino Martini, the Metropolitan Opera tenor, is the first to be heard with Alfredo Antonini's concert Orchestra. He will be featured for the first weeks and then be followed by Miss Della Chiesa, who in turn, after several weeks, will be followed by the other singers. Both Miss Reggiani and Miss Della Chiesa are seasoned opera singers; they made their initial appearances with the Antonini concerts last winter. Miss Della Chiesa will be recalled by listeners as one of the featured soloists in the last spring, American-born Robert Weede will be a new voice to the Antonini concerts, but (Continued on Page 179)

RADIO

Clear and Distinct Piano Playing

By

George B. Williston

HERE EXISTS AMONG PIANISTS a rather common tendency to conceive of brilliance solely in terms of dynamics and speed.

While these are contributing factors, their importance is largely determined by the extent to which the ground work of articulation has been laid. Although the basic step in the development of a clear enunciation is the acquisition of a true *legato* touch, the clarity of scale and arpeggio work is greatly enhanced by the incisive quality of the tone itself. The public seems to appreciate and respond immediately to a finely articulated rhythm. Fred Astaire, the famous movie and stage star as well as his negro confrere, Bill Robinson, owe their success and fortune to their wonderful rhythmic sense and articulation. Nothing is ever jumbled or ill-timed. Every step falls in its proper place.

In order to play a *legato* passage articulately at a slow tempo, it is necessary, of course, to keep each key depressed until the next tone is sounded. As the tempo increases, this problem of timing the release of a key by the depression of the one following becomes increasingly more difficult. Finally, at a rapid speed it is possible to achieve articulation only by associating the release of a key with its descent and not with the ensuing attack. In other words, to play articulately at a fast tempo, one must think in terms of *staccato*. It is only logical, therefore, in the early stages of slow practice, to disregard frequently the *legato* indications of a passage and to practice it *staccato*.

The natural tendency, when playing slowly, is for the fingers to move slowly. However, to insure the best articulate results, the individual finger-stroke should be swift, regardless of the tempo. This sharp impact of the finger against the key will not only produce a more brilliant tone, but will be attended by a more prompt finger rebound. While the method of attack will vary with the amount of tone required, the key release should in all cases proceed from a relaxation of the finger. Any vigorous movement of the finger away from the key is apt to hamper the control of the following attack.

The effect of brilliance in *forte* passages is often dulled by an over-emphasis upon the release of arm weight. The transfer of arm weight from one finger to another tends to retard the speed and also to affect the incisive quality of tone. The upper- and fore-arm should be largely supported by their own muscles. Any tension beyond that which is required to keep them in a lightly suspended state will only serve to impair the freedom of the fingers. If precision in key attack and release is to be maintained, the volume of tone in passages marked *ff* must be chiefly the result of finger and hand exertion. The execution of such passages, however, requires a firmness of hand that often leads to excessive muscular con-

traction. To obviate this difficulty, the music should be practiced with an ample wrist *staccato*.

Clear Articulation

Clear articulation is more difficult to realize in passages that require a considerable spread of the fingers. Wide intervals tend to force the fingers into an extended position. For example the following excerpt, from "Rhapsody, Op. 119, No. 4," by Brahms, must be played the normal hand with only a very slight flexing of the middle joint.



With the leverage of the fingers thus weakened, there is a corresponding loss in quantity and incisiveness of tone. The spread of the hand here can be greatly reduced by allowing the arm movement to carry the hand from one key to the next. This will, of course, necessitate the use of the *staccato* touch. This approach should be given special emphasis in the case of small hands. Fore-arm rotation plays a very vital rôle in the acquisition of clear articulation. Its effectiveness as an adjunct to incisive finger attack is particularly apparent in such passages as Ex. 1. If these adjustments are incorporated into the student's technique, they should compensate for limited reach to the extent that it no longer assumes the proportions of a serious handicap. Often the articulation of such passages can be further increased by the use of a high wrist. This tends to draw the fingers into a position more nearly vertical to the keys. Thus the impact against the key is met by the rigid, bony structure of the finger and the resultant tone is more brilliant.

Difficult Passages

Articulation is perhaps most difficult in passages which involve the frequent use of the fourth and fifth fingers. The movement of these fingers in *forte* passages is largely effected by muscles located in the fore-arm. It is apparent, then, that the maximum efficiency can be obtained only when these are brought into perfect alignment with the fore-arm. If we attempt to play the following passage (from "Fantaisie-Improvisée," by Chopin) without arm adjustment, we find that the hand is deflected to the right while the fourth and fifth fingers are playing:



The angle thus formed forces the fingers to operate at a disadvantage. To facilitate the leverage of these fingers, the arm should be allowed to swing out until the little finger forms a

straight line with the fore-arm. This is certain to result in a more incisive tone as well as in a more perfect control of key release.

The arm adjustment recommended here should not be confused with the one previously described. In the former case, the right-angle position of the arm in relation to the keyboard remained unchanged. In this instance, however, the resistance, forcing the elbow to move a greater arm pivots, forcing the elbow to move a greater distance than the hand. It is not intended to replace the first type of movement, but merely to supplement it. The problem of fourth and fifth-finger articulation is accentuated in passages such as the one from *Yule Gobbler* by Liszt, shown here in Ex. 3, where dexterity is further curtailed by a lateral extension of the fingers.

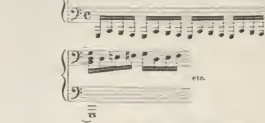


Here the demand for a free play of the arm is even more imperative. Such exercises as this in Ex. 4 are excellent for developing the articulation of the fourth and fifth fingers:



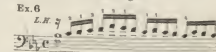
These should be executed with a gradual pivoting of the arm on each finger. If this movement is timed accurately, the relative position of hand and arm will have returned to normal by the time the top note is played. As the exercises also involve a wide spread of the fingers, they can be practiced to advantage with the *staccato* touch. In all such fingers, the habit of coordinating arm and fingers can be more readily assimilated by first practicing them with a very light touch.

High tones are more penetrating and have less sustaining power than low tones. They therefore lend themselves more readily to clear articulation. To maintain the effect of uniform articulation in all registers, greater attention should be paid to a distinct separation of lower tones. This excerpt, for example, from "Sonata, Op. 53" by Beethoven, must be played with at least a semi-staccato touch, if it is to sound clear and brilliant.



Incisiveness of Tone

In the matter of articulation no composer places more exacting demands upon the executant than Bach. The problem is particularly acute in such a passage as this from his *Prélude, No. 7*, where a certain tone is sustained throughout the duration of a figure:



Clear articulation is possible here, only when there is no more (Continued on Page 172)

The Demand for Unusual Song Programs

By

Eva Gauthier

Distinguished French-Canadian Soprano

Secured Especially for THE ETUDE

By Stephen West



John Sargeant's famous drawing of Eva Gauthier, in the Boston Museum. This is considered one of the finest works of the great American artist.

This is Part Second of the very colorful conference upon the Art of Program Making

DOUBTLESS, THE PROGRAM which created the most discussion over the longest period of time was the one which included a group of American popular songs by Irving Berlin, Jerome Kern, Walter Donaldson and George Gershwin, and which presented Gershwin, for the first time on a serious program, not only as a composer but also as a pianist.

Can you imagine *Alexander's Ragtime Band* and the first performance of the great narrative aria from the "Gurrelieder" of Schönberg on the same program? Well, each had its turn, and it is unnecessary to tell which created the sensation. I did not "jazz" the songs but sang them "straight", after having studied them with the same care for line and phrasing as I would songs by Schubert or Schumann, or by any one of the most earnest composers of the present period.

But the accompaniments presented the most serious problem, because no regular accompanist could do justice to the particular technic required for jazz playing, as the written notes are very simple and the real accompaniment is the one improvised at the moment. In my dilemma it was suggested that one of the publishers in "Tinpan Alley" had in his employ as a "plunger" a pianist who could read notes; so off I went in search of this young man. When I found, he turned out to be a tall, modest, but charming young fellow with a strong, interesting countenance, who was then beginning to be known as a successful composer; and, without knowing him, I had picked three of his songs for one of my groups.

When he first heard my proposition, he was very doubtful and hesitant, first, because he did not quite get my idea, and second, he never had accompanied, or played in public, and the thought of appearing before a really musical audience was somewhat terrifying to one of so little experience. On reflection, however, he decided that if I were willing to take the chances, he would do the same. By that time he was becoming sincerely interested and quite keen to begin work. His salary was then but fifteen dollars a week; and, when I tempted him with an offer of three dollars an hour, the deal was on; rehearsals immediately started, and there was the beginning of a great career and of a friendship which was to be tragically cut short some fifteen years later. His name was George Gershwin. It was my privilege to present this young composer and pianist to the musical public. And for the first time the dignity of a place on a concert program; and the dignity of a place on a concert program; and as one critic so aptly wrote, we "made a lady out of jazz."

That concert made musical history. In the audience sat a very stout young band conductor,

Paul Whiteman, who decided he too would give a recital. Then and there he commissioned our young pianist to compose a work, later known as "Blue", which was to make both of them world famous and to become a pattern for many to copy. Even Ravel paid tribute to Gershwin by using some ideas from the "Rhapsody in Blue" in his last work, a "Concerto for Piano and Orchestra."

Some of my programs were built from materials gathered during extensive travels in practically every civilized country of the world, and in some not so civilized. For a number of years I made my home in Java, where I had the privilege of studying the native music in the palace of the Sultan of Solo. It was the first white woman to bring that music to western audiences, and for many years it formed a very large part of my programs. As these Javan songs were always given in costume, that style was adopted as my trademark.

Individuality of Style

Here is a point that I would like to emphasize. If possible, have something which the public associates with you alone. Perhaps it will be a song, or the way the hair is dressed, or the style of clothing affected. Even to this day people tell me of some dress I wore many years ago, that had made a lasting impression by its individuality. I never followed the style of the day, but made my own; yes, I made them myself, so that there would be no danger of finding the same model on a dozen other people. Let the style in vogue be forgotten. Let the gown agree with the personality of the wearer, so that the two blend into an individuality. Even the male singers might follow this rule to a mild extent.

Another innovation in my recitals was the air of informality which came from the singing of original songs. It was necessary to tell people

something about this unusual music, and the costumes worn; so that in giving a little impromptu talk I soon found that the audience was interested in knowing something about the French, or other languages, in which the songs might be presented. Audiences were most grateful for this information; and many singers have followed the custom, thus breaking down the barriers between audience and artist in a really friendly fashion and so adding much to their own success.

Through my Javanese songs I made the acquaintance of that great painter, John Singer Sargent, who was instrumental in making possible my many appearances in Boston. At his solicitation I sat for two portraits, one of which now hangs in the Boston Museum. Many delightful evenings were spent at the home of the widely known American poetess, Amy Lowell. Most of the musical material gathered in Java was put to excellent use by the late Charles T. Griffes, by his widely known orchestral work, "Kubla Kahn", also in "Sho-Yo", heard in some songs. At his death the material was returned to me, then given to Maurice Ravel, whose work, as well as that of Debussy, shows the influence of the lovely Javanese music of the "gamelang"; heard by both of them as very young men. Much of what we now call "modern" music was at first greatly influenced by and based on Javanese music. Sargent was living in Paris at that time, and some of his finest portraits and drawings are of Javanese dancers. It was actually a serious study of all oriental music that enabled me to understand and to master the contemporary, or so called "modern" music.

Advice from the "Swedish Nightingale"

Digressing now from the subject of program making, I have in my possession a copy of an interesting letter written by Jenny Lind, in answer to another asking her to explain vocal problems and how she had mastered them. Practically speaking, it is a question whether problem



Eva Gauthier in a Royal Javanese costume.

ALMOST EVERY ORGANIST at some time has felt that the instrument which he plays lacks adequate tonal resources. This is especially true of organists who play the older instruments. As a matter of fact, the average organ of twenty-five years ago is larger and has a greater variety of tone than the average organ built today, although such may not seem to be the case when the console stop lists are compared. This article is written on the belief that many organs have within themselves much tone that is being wasted. When we speak of wasted resources in the organ, let us bear in mind that there are two ways of wasting a tone: by using it too much, and by not using it at all.

If the organist feels that his instrument does not have sufficient volume he is likely to waste what volume it does have by an unrestricted use of full organ. By so doing he defeats his purpose. If full organ is used sparingly, it will seem more powerful when it is used. The wise organist will select one place in the program on which to use the climax, and reserve the greatest volume for this purpose. This climax will usually be found in the last verse of the closing hymn. If the hymn is begun with a moderate registration, another stop added at the beginning of each stanza, with the full organ coming out in the last stanza, the congregation cannot fail to sense the climax.

A clever means of making full organ seem more powerful is to contrast it with a soft tone. To do this one should select a soft string or flute tone for a passage of suitable character, then at the proper point he should come out with full organ. Of course this must not be done unless the music and the occasion justify such an interpretation.

On the other hand, if full organ seems too heavy or dull, a refreshingly different type of volume can be obtained by registering all stops except those of flute tone, omitted. Manual Stopped Diapason, Gedeckt, manual Bourdon and all other wood stops. In most organs this will produce a pleasing volume of bright quality. To this registration the flute stops may be added one at a time as more fullness of tone is desired. Experience with this registration will show that the quality of any registration depends not only upon what is included but also upon what is omitted. Imbued with this idea, the player can make any tone in the organ sound more interesting by preceding and contrasting it with tone of entirely different quality.

Favorite Stops Can Be Overdone

Many organists, even those who have comparatively large instruments at their command, often rely upon a few favorite stops for all solo effects. Vox Humana and Chimes often are worked to death, while the more dignified and truly musical stops stand by in silence. If there are chimes the listeners expect to hear them, and they should not be denied this pleasure; but cultured ears will be annoyed by the repeated blaring forth of long melodies. Two or three notes repeated on the chimes at an echo, or an occasional note as an after beat will satisfy the chime fans

Wasted Resources in the Organ

By
Marvin Anderson

Why is the playing of some organists dolefully monotonous while that of others is alive with interest? Mr. Anderson answers this question in this practical article.



The organ at Leiback, one of the most beautiful in Europe, with 81 stops and 5134 pipes.

and will be in good taste if indulged sparingly.

However, there is no need for the organist who does not have these fancy stops to lament their absence. The traditional organ stops usually found in church organs have much wider usefulness and also offer great possibilities as colorful solo tones when used in carefully chosen combinations.

Whatever the organ at our disposal, let us first assume that any stop or group of stops can be used as a solo tone. Even a seemingly freakish combination may be useful in its place. Certainly, there can be no harm in trying all possible tonal

ORGAN

effects, eliminating those which are disagreeable. To discover useful new combinations, be somewhat daring, look upon the instrument you play as if seeing and hearing it for the first time. Memorize every useful combination of stops and try to use each of them occasionally, without overworking any particular one.

A few examples of unusual registrations may well lead to the discovery of others. If the organ has a Melodia 8 ft. and an Octave or Principal 4 ft. on the Great, these stops can be used together on bass clef melodies. If there is no Melodia, any 8 ft. flute such as Gedeckt or Stopped Diapason will do. This solo tone can be accompanied on the Swell by fairly strong 8 ft. tone. As a solo tone on the Swell, a soft 2 ft. stop combined with any 8 ft. stop is likely to be satisfactory. In solo combinations the 4 ft. and 2 ft. stops are seldom used alone but frequently in combination with other stops. However, there is no reason why this rule should not be broken if the result is satisfactory. For example, if the 8 ft. flute has been used a great deal, it might be desirable for the sake of variety to use a 4 ft. flute as a solo stop, playing the music an octave lower than written.

When playing the melody on a solo tone, it is desirable to play the accompaniment on another manual with tones of a different color. Solo flute tone (Melodia, Gedeckt, Stopped Diapason, and so on) is most effective when accompanied on another manual by string tone (Balleclonal or Accline, Celeste and Violina). Solo reed tone (Oboe Clarinet, and so on) may be accompanied by soft flute tone or flutes and strings combined. When accompaniments are played on the Great, the Dulciana or Melodia may be used. If Dulciana is too weak and Melodia too strong, perhaps Dulciana and Great to Great 4 ft. may solve the problem. In the case of certain stops it is very satisfactory to play both solo and accompaniment on the same manual, especially on 8 ft. stops that increase in strength as the tone ascends.

Means of Avoiding Monotony

Monotony can be avoided in several ways. Above all, be sparing in your use of the tremulant. Certainly the tremulant is desirable and useful, but good taste does not permit its incessant use. Many tones sound much better without it, which is true also of certain compositions by the old masters. This does not mean that the tremulant should be barred from music of the classic period. Let it be used when needed, but if omitted at times it will be even more effective when it is used. In this connection it is interesting to note that the tremulant is somewhat of a gauge of tone quality. Good organ tone sounds very well without it, but poor tones fairly demand the tremulant.

Another means of avoiding monotony is to vary the pedal tone. It is true that some organs are deficient in pedal stops, probably because these stops are more expensive to build than most manual stops. Perhaps (Continued on Page 774)

Famous Clarinetists

By
Dr. Alvin C. White

ALL DRAMA has its protagonists, all sports their famed athletes, literature its writers, science its standard bearers. This is likewise true of each musical instrument—for it is the great and famous every field who enrich it, who contribute to its worth and beauty. Each instrument in the band or orchestra can trace some of its growth and much of its musical value to persons who have excelled in its performance, who have developed its musical possibilities.

Among the instruments, the clarinet has a long and interesting history, and the richness of this background depends upon two great factors: first, its recognition as an important musical voice by composers, and secondly, the development of its powers by great clarinetists. These two factors intermingled, because where great composers have had their attention called to the clarinet by great performers, many performers have been attracted to the clarinet by the fine music written for it.

Music for the Clarinet

Mozart was the first great composer to use the clarinet, and Haydn learned its function from him. Mozart wrote parts for the clarinet in many of his works, and probably omitted it from some of the important symphonies only because there were no outstanding players of that instrument in his experience. "I wish I had but clarinets too," he once wrote, "just imagine the splendid effect of a symphony with flutes, oboes and clarinets!"

The long vogue for flute and oboe doubtless kept the clarinet in abeyance as a solo instrument, even after it had found a place in the orchestra. Händel was a virtuoso on the oboe for which he wrote a sonata, and Frederick the Great honored the flute both with his royal touch and his efforts at composition. A breath of genius was needed to bring the clarinet to the attention of composers, in order that it might receive the individual prominence it deserved. That genius was Albert Stadler, who not only played the clarinet brilliantly, but also helped, with his brother Anton, in adding to the mechanical perfection of the instrument.

Mozart had but recently made the acquaintance of the Stadlers when in August, 1786, he produced his beautiful "Trio for Clarinet, Viola, and Piano", the composition being written, however, not so much for the clarinetists as for Franziska von Jacquin, one of his most talented piano pupils. He avoided the desperate tones of the clarinet in this trio out of consideration for the viola—its full, liquid tones being especially well adapted to the delivery of the melody. The composition is a charming one, and critics have placed it above all the Mozart trios.

1787 produced the beautiful "Op. 11" which he dedicated to Countess von Thom. Later he arranged his "Sextette, Op. 20" for the same three instruments and dedicated it to Dr. Schmidt. It was published as "Op. 38" in 1805.

Mendelssohn was especially attached to the chalumeau tones of the clarinet. He was an intimate friend of the Baermanns, who were famous for their playing, and composed for them two graceful trios for the clarinet, basset horn (alto clarinet) and piano—"Op. 114."

But Carl Maria von Weber was the real devotee of the clarinet and employed it in a way that no other composer has excelled. His two clarinet concertos with orchestral accompaniment, which display the quality and compass of the instrument to perfection, are still frequently performed. Von Weber was inspired to write for the clarinet by Heinrich Baermann of Munich, a famous clarinetist of that time. The two artists made more than one tour together, for which von Weber composed several pieces for the clarinet, including the "Variation, Op. 33" for clarinet and piano; the brilliant "Duo Concerto, Op. 48"; the "Quintet, Op. 34" for clarinet and strings; the two concertos with orchestra, "Op. 73" and "Op. 75," and the beautiful "Concertino, Op. 26."

Composers Inspired by Clarinetists

Brahms was so inspired by the playing of Richard Mühlfeld that he composed four of the finest works of chamber music ever written: the "Trio for Clarinet, Violoncello and Piano," the "Quintet for String Quartet and Clarinet," and two sonatas for clarinet and piano.

Schubert made much use of the clarinet in his orchestral and chamber compositions, and the instrument divides honors with the vocalist in the elaborate aria, *Der Hirt auf den Felsen*, written in his last year. The name of the clarinetist who first played it has not come down to us, but the composition is said to have been written for Anna Milder, one of Schubert's admirers.

At the court of Prince Sonderhausen, Louis Spohr heard the clarinetist, Hermsdorf, for whom the Prince requested a composition. In his autobiography the composer wrote that he was glad to accede to the request, "as from the immense execution, together with the brilliancy of his tone and purity of intonation, I felt at liberty to give the reins to my fancy." Spohr wrote four concertos and a set of variations with orchestra for the instrument, leaving nothing to be desired in the way of difficulties for the performer, and of these the "Op. 57, No. 2" is especially interesting. His six songs for soprano, clarinet and piano are full of beauty and dramatic effect. And among them, *The Maiden and the Bird* is perhaps the best known.

Mendelssohn wrote to the composer, concerning the *Cradle Song*, "It pleases me exceedingly, and has so completely charmed me with its beauty, that I both sing and play it every day. It is not on account of any particular feature that I admire it, but for its perfectly natural sweetness as a whole, which, from beginning to end, flows so lightly and gratefully to the feelings."

Schumann composed three "Fantasiestücke" for clarinet and piano, and, following the example of Mozart, he produced four years later an interesting composition for clarinet, viola and piano, entitled the "Märchenerzählungen." Händel used all the ordinary instruments of the present orchestra except the (Continued on Page 776)

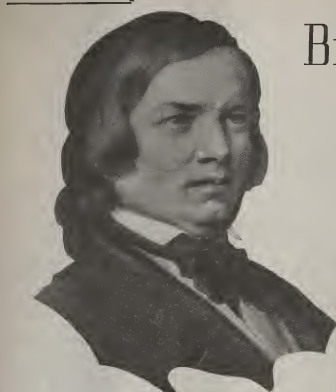


Two years later, the clarinet appeared as a solo instrument, probably for the first time, in the combination with strings sometimes called the "Stadler Quintet"; although better known by the deserved title of the "Celebrated Quintet." It was first performed for the Musicians' Charitable Fund on December 22nd, 1788, and was doubtless produced in this concert. It is celebrated not merely as a work for the clarinet, but as an exceptional piece of chamber music. Cast as it is in the most beautiful form, and possessed of the most charming sound effects, it fully justifies the praise bestowed by Ambros in Goethe's words: "Its whole being floats in sensuous health and sweetness." Men have studied the clarinet for the sake of playing this beautiful quintet.

But a few weeks before his death, Mozart produced the "Concerto, Op. 107." This, too, was a work of charity. Anton Stadler inspired these rich additions to musical literature, but did nothing to turn them to the financial benefit of their composer.

Beethoven regularly employed the clarinet, using for the most part the upper register. He composed three very fine duos for clarinet and bassoon, and a septet with an exceedingly beautiful clarinet part. While he made the most of the instrument in his orchestral works, there seems to have been no virtuoso in Vienna to inspire him to write especially for the clarinet, and he would have been the last to furnish a composition free to an impecunious friend, as in the case of Mozart with Stadler. The clarinet voice figures, of course, in his symphonies, notably in the "Pastoral" and in compositions for wind instruments. Possibly due to the behest of his friend, Dr. Schmidt, he tried his hand on a trio for clarinet, violoncello, and piano, and in

BAND and ORCHESTRA
Edited by William D. Revelli



ROBERT SCHUMANN

Bird As Prophet, Op. 82, No. 7

(Vogel Als Prophet)

By ROBERT SCHUMANN

A MASTER LESSON BY

Jan Chiapusso

Distinguished Dutch-American
Pianist and Teacher

ultimate effect. Practicing becomes an inspiring process, when in the course of many otherwise dull repetitions one sees the living art work emerge with the composer's true poetic vision. In this manner one may experience the thrill of recreating.

I now should like to take the reader to the piano, and try to make clear the artistic and technical process of recreating this tonal gem by Robert Schumann.

Before making a sound, let us read the musical text, and try to sense the inner message. Here is a swift and airy phrase of notes, all very light and legato. The pauses are quite long; the composer seems to draw one's attention to the stillness rather than to the melody. Imagine a forest, wet after summer rain; so silent it is then, under the dripping leaves. The birds seem afraid to resume their song. We listen.

Let us try to play the first phrase (to the middle of Measure 5). If the triplet is played as fast as required, the picture received from reading the piece is disturbed; and it is played too loud. In order to remedy that defect I lay my fingers on the keys in advance (D, G, B-flat, C-sharp) as if to play them in one chord. Then, with hardly a movement of the fingers, I play the chord as an arpeggio, rolling the fingers over the keys like the spokes of a wheel, and giving only a little additional push of each individual finger for a slight *crescendo* to C-sharp. For the next four notes (D, G, B-flat, D) such additional finger action is unnecessary, for these notes fade away in tone.

In order to feel the chord formations well in advance one might invent a little exercise. Busoni advises a similar practice in his edition of the "Well-Tempered Clavichord"; as does Corot in his edition of Chopin's "Preludes" and device. Practice the entire first nine measures in this manner:

Ex. 1



Now is the time to be careful. Do not lose sight of the purpose of this exercise, for it is at this point in the art of practicing that the greatest blunders are made; namely, the student may become too interested in finger gymnastics entirely as such, and forget the ultimate end to which they are only the means. It does not require very much repetition to accomplish the right aim, which is the ability to reach swiftly for the entire block of notes in advance. As soon as this has been accomplished, the exercise has fulfilled its purpose.

Now back to the musical effect. With the ability acquired to aim at the notes of the triplet figures in advance, the melody line now should roll out a little more smoothly. There are seven points pertaining to the interpretation of this first little phrase:

1. The *legato*
2. The exact time value of the triplets
3. An effective rise and fall (*crescendo* and *decrescendo*)
4. A sonorous C-sharp
5. The right treatment of the final note
6. The effective pause after the phrase
7. The right touch and the balance of weight

Points 1, 3, and 7 depend really upon each other for their success. The little *crescendo* is accomplished by a slight pressure of the finger against the key weight. In order to feel this weight of the key, which is (on a well regulated piano) four ounces, the fingers should be neither too firmly set, nor too loosely relaxed. Their muscles should be just enough contracted, just as soft, or as hard, as necessary to feel that flexible resistance of the key weight. One should not use the full arm weight, for this makes the tone too heavy and uniform.

In contemplating the first figure, attention is drawn to the most sonorous note, the C-sharp. There is a fascination about that tone. It gives so wistful, so pensive a sound; and it should go right on into its solution, but is arrested by some peculiar urge. One longs to dwell upon it; it should have a slight pressure, but a pressure which affects the speed of the touch, and consequently the vibrancy of the tone. This pressure must not be against the woody bottom of the key, but against that oft mentioned key weight. The player, reluctant to leave this note, should hold it to the last fraction of its value, when it must suddenly vanish, as if by (Continued on Page 780)

BIRD AS PROPHET VOGEL ALS PROPHET

R. SCHUMANN, Op. 82, No. 7

See another page in this issue for a Master Lesson by Jan Chiapusso on this piece.

Grade 8

Edited and fingered by Jan Chiapusso

Andante con molto tenerezza M. M. $\text{♩} = 63$
Langsam sehr zart

a) If the D is played with the left hand, as advisable, use the upper fingering. b) See a)

Più lento

una corda

Tempo I.

VALE, IN D FLAT

No finer one-hand duet is to be found in piano literature than in the right hand part in the first movement of this delicious waltz by the great Polish genius. This in itself is a fine study in individualizing the tonal sensitivity of the fingers. Do not use too much *rubato* in the movement in G flat. In the *Fine* the tonal quality should be hushed to a very quick ending, Grade 4.

FRÉDÉRIC CHOPIN, Op. 70, No. 3

Moderato M. M. ♩ = 108

p *mf* *dim.* *dolce* *poco rit.* *cresc.*
f *dim.* *p* *Fine* *cresc.*
espress. *p* *dim.* *p* *cresc.* *mf*
leggiere
f *p*
espress. *dolce* *cresc.* *p*
leggiere
dim. *p* *cresc.* *mf* *f* *D.C. al Fine*

BARQUE O' DREAMS

Undulating like the waves, this barcarolle follows the conventional six-eight time. The left hand part has a character of its own, which should be strictly maintained. Grade 3

Andante molto espressivo M.M. ♩ = 144

ELVA CHITTENDEN

mp *dim.* *p* *cresc.*
Ped. simile *ten.*
mf slightly faster *Da tempo* *mf* *rit.* *mp*
a tempo
poco accel. *cresc.* *rit.* *f* *mp* *rit.*
Last time to a tempo ten.
Più animando *mf* *cresc.* *f* *p* *ten.*
Ped. simile
cresc. *f* *cresc.* *rit.* *D.S.*
CODA *mp* *dim.* *ten.* *a tempo* *p* *pp* *mp* *pp*

VIENNESE DANCE

This piece in the style of the *Alt Wien* of Lanner, Strauss, and Millöcker is a very clever simulation of a style which has enchanted all of the musical world. The composer won an award with this composition in the recent Etude prize competition, Grade 5.

Tempo di Valse M. M. ♩ = 128

THUSNELDA BIRCSAK

mp

mp

pp senza rit.

mf

poco dim.

rit.

grazioso più mosso

p

ped. simile

accel.

R.H.

L.H.

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THE ETUDE

pp

mf

Tempo I.

sf

poco rit.

accel. o cresc.

mp

poco a poco dim. e rit.

R.H.

L.H.

NOVEMBER 1940

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AN AUTHORITATIVE OPINION:

Read This Complete Synopsis of Contents

In Professor Weaver's review of "The Piano," quoted above, he lays special emphasis on the comprehensive and exhaustive character of the book; if you will read the Synopsis of Contents printed below, we know that you will fully agree with him. Every subject of importance to anyone interested in the piano—as player, teacher, student or lover of the instrument—has been completely but concisely covered.

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Early keyboard instruments—History of the modern piano—The upright piano—The art piano—The player piano—Materials and parts—Care and tuning—Glossary—List of piano makers.
- PART II—The Development of Piano Music**
The harpsichord composers—The classic composers—Early modern composers—Contemporary composers.
- PART III—Piano Teaching**
Individual instruction—Methods of famous teachers—Class instruction.
- PART IV—Piano Technique**
Early development—Elements of technique—Technical exercises—Chords and part playing—The pedals.
- PART V—Interpretation of Piano Music**
Phrasing—Interpretation—Methods of memorizing—Sight reading.
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Sonatas for piano and violin—Sonatas for piano with viola or violoncello—Piano trios, quartets and quintets—The art of accompanying.
- PART VII—The Art of Two-Piano Playing**
Essentials of the art—Survey of two-piano music—List of two-piano music.
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Biographical dictionary of pianists, duo-pianists, harpsichordists, accompanists, teachers, editors and theoretical writers.
- PART IX—The Piano in Records**
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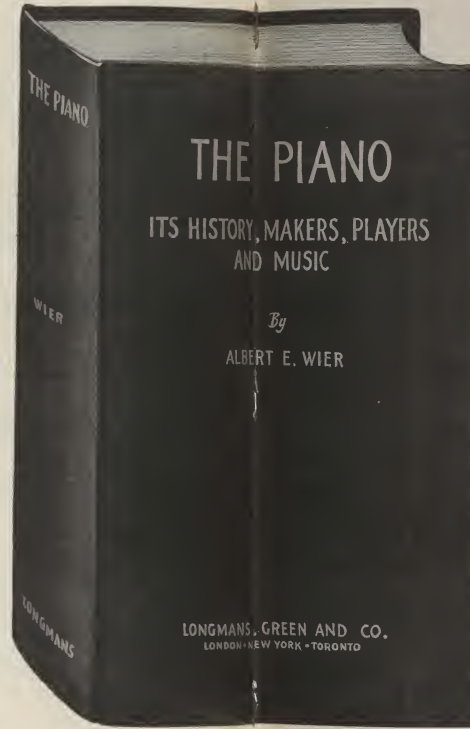
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The above opinion is taken from the review by Paul J. Weaver, Head of the Cornell University Music Dept., in the "Music Clubs Magazine"

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PRELUDE, IN F MINOR

This fascinating prelude, dedicated to the brilliant Myra Hess, is very Chopinesque. It has a lesson for the left hand in sustained notes. Try to play this without pedal, before using the pedal. Grade 7.

ABRAM CHASINS, Op. 12, No. 6

Allegro con grazia M.M. ♩ = 96-108

IN OLD SEVILLE

VERNON LANE

Grade 8½.

Moderato M.M. ♩ = 132

IN COMMAND

MARCH

FRANK GREY

Grade 3½

Tempo di Marcia M.M. ♩ = 108

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OUR AMERICA

Words and Music by ANNA CASE

March moderato

A - mer - i - ca! Our A - mer - i - ca! The land of the brave! Come all ye, and fight for us; God will watch o - ver us For win we must! Our cause it - is just; A - mer - i - ca, Our A - mer - i - ca! The land of the brave. The stars and stripes; 'Tis a won - der - ful sight To see them wav - ing in the breeze! Then forward march ye one and all, For we must an - swer to the call of A - mer - i - ca, Our A - mer - i - ca, The land of the brave!

mf
f
mp *sostenuto*
mp *sostenuto*
rall. *mf* *a tempo*
rall. *mf* *a tempo*
rall. *a tempo* *D. S. 8*

ODE TO THANKSGIVING

On themes from
LUDWIG VAN BEETHOVEN
Arranged by William M. Felton

Registration: Sw. Full Sw.
Gt. Strings & Reeds
Ped. Bourdon 8' & 16'

Hammond Organ:

4	10 00 0544 321
4	10 00 4554 310
8	11 23 8838 420
8	11 02 8833 210

Allegro moderato

MANUALS
Gt. *mf*
f
mp
f
mf *cresc.*
dim. *mp*

PEDAL
Ped. 5-1
dim.
mf
mf *cresc.*
dim. *mp*

reduce Sw.
mf

Meno mosso
Sw soft strings

Andante sostenuto
Gt. soft 8'
Sw. *mp*

Ped. 4-0

cresc.

dim.

Moderato
Full Sw.

Con brio
Full Gt.

Full Sw.

Poco allargando

mf

molto cresc.

ff

rit.

CARRY ME BACK TO OLD VIRGINNY

JAMES BLAND

Transcribed by Vahdah Olcott-Bickford, Op. 70

GUITAR

Moderato

mf

rit.

mf

a tempo

rit.

a tempo

p

rit.

poco rit.

pp

ASSEMBLY GRAND MARCH

Tempo di Marcia

SECONDO

CARL WILHELM KERN, Op. 475

Musical score for the second part of the Assembly Grand March. It consists of six systems of piano and bass staves. The music is in 4/4 time and features a variety of dynamics including *mf*, *f*, *p*, *ff*, and *dim.*. There are numerous articulation marks such as asterisks and slurs. The score includes first and second endings, with the second ending marked "D.S.". A "Fine" marking is present in the third system.

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THE ESTUDE

ASSEMBLY GRAND MARCH

Tempo di Marcia

PRIMO

CARL WILHELM KERN, Op. 475

Musical score for the first part of the Assembly Grand March. It consists of six systems of piano and bass staves. The music is in 4/4 time and features a variety of dynamics including *mf*, *f*, *p*, and *ff*. There are numerous articulation marks such as asterisks and slurs. The score includes first and second endings, with the second ending marked "D.S.". A "Fine" marking is present in the third system.

NOVEMBER 1940

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DELIGHTFUL PIECES FOR YOUNG PLAYERS

THE KANGAROO

MARIAN WILSON HALL

Grade 1. In strict time M.M. ♩ = 84

Have you seen the Kan-ga-roo, The strangest an-i-mal in the zoo? When he comes bound-ing in-to-view, I know you'll like him too. You will see if you take a look, Ba-by rides in a pock-et-book, Safe and warm in his lit-tle nook, Hap-py as can be. While we look at him, you see, He close-ly watch-es you and me. I won-der if he thinks that we are just as strange as he.

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SWINGING HIGH

SARAH COLEMAN BRAGDON

Grade 1½ Moderately slow M.M. ♩ = 116

Swinging high, You and I, Till we touch the sky; Swinging high, You and I, Through the air we fly.

a tempo
Swinging high, You and I, Through the air we fly.

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THE ETUDE

LITTLE PET DUCK

ADA RICHTER

Grade 1. Moderately M.M. ♩ = 60

“Quack, quack, quack,” said my lit-tle pet duck, “I’d like to have a swim.” So I filled a tub with wa-ter And put my pet duck in. “Quack, quack, quack,” said my lit-tle pet duck, “I’m hap-py as can be. Quack, quack, quack, quack, quack, quack, This is the life for me!”

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JOLLY LITTLE PIPER

GEORGE JOHNSON

Grade 2½. Daintily, with quaint humor M.M. ♩ = 88

cresc. *Fine* *mf* *Ped. simile* *D.C.*

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THE POST HORN

FREDERICK A. WILLIAMS

Grade 2½

Allegro M.M. ♩ = 112

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THE ETUDE

What the Pianist of To-morrow Must Possess

(Continued from Page 730)

in thumb-passing); (b) chords; (c) skips and positional changes; (d) double notes (thirds, sixths, and all intervals up to octaves); (e) extensions or stretches; and (f) the interlocking and crossing of hands. The most difficult passages can be analyzed to fall into one of these groups. By removing the troublesome passages from their textual settings and mastering them, once and for all time, the most difficult music becomes reduced to the sum of its component parts—technically speaking, of course—and its synthesis into fluent performance is correspondingly simplified.

Again, in the field of musical pattern, we find that most formal works (in distinction to improvisations) follow the old Aristotelian principle of achieving unity and variety through the use of three devices: imitation, variation, and development of the underlying idea. The student must approach his music with a clear understanding of its structural pattern. The more details of texture he discovers, the better will he appreciate the composer's skill in expressing his meaning, as well as his own duty in capturing and giving back that meaning.

Nothing is more rewarding than the thoughtful study of polyphonic music, but we must remember that polyphony is not merely a matter of academic writing! Do you recall Chopin's exclamation, after a visiting countryman had played a mazurka for him?

"Fool! He thinks there is nothing to it but a bit of melody."

There is a tendency among students to overlook the complete musical pattern of a work. Only the difficulties receive attention. Key signatures and technical problems are about the only things the average student will analyze, without a special reminder; not unlike a certain famous singer who said to a fault-finding composer, "Let me first get the notes, my dear sir, and I'll put in your sharps and flats later!"

There are also rhythmic values to be watched, including the rests (it was Busoni who said that in Beethoven there is nothing more beautiful than the pauses). There are *legato*, and *staccato*. There is the matter of tonal volume and intensity, which proves to the thoughtful student that touch can never be separated from technique; that the meaning of the music is as much dependent on the spec- upon touch as it is upon key, rhythm, or tempo.

Thus, the student must learn to scrutinize the entire musical text in the light of what the composer wishes to have expressed. Will it be depth or lightness, solidity or fluency? Only in this regard is technic

important. The meaning and character of the composition alone determine the technical tools that must be used to interpret it. In one case, we need a well trained thumb, to be passed under in arpeggio work; in another, a swiftly moving, flexible wrist; in another, the *cantabile* which is special to the piano—and which, to-day, is much neglected, and alas, for the sake of a shallow, percussive brilliancy.

Incidentally, we must remember that the piano has the right to be considered as a stringed instrument, as well as one of percussion, and we must regulate our tonal approach to it accordingly. Sir James Jeans recently launched the amazing pronouncement that, from the viewpoint of the science of acoustics, the human touch has no more influence on tone values than the striking of a key by a hammer, a knife, or a tuning fork! Artistically, of course, this is quite unsound—for the simple reason that the tone produced by the human hand is directed less by the hand itself than by the brain that guides it. It is the thought behind the striking of the key, not the percussion itself, that makes for worthy piano playing.

Thus, the pianist of to-morrow must learn to-day to construct his entire musical edifice upon a foundation of thought. He will assign a reasonable scale of values to all things pertaining to music, reserving his deepest devotion for *music itself*. He will subordinate his own rôle as performer, as well as the technical resources at his command, to the musical meaning of the composer. He will learn slowly and thoroughly, analyzing his problems in terms of their basic causes, and conquering them, not for the sake of one "piece," but for the sake of enduring musical masterpieces. He will make himself aware of the complete musical pattern that is given him to unfold. If he masters all of these points, the pianist of to-morrow will be well launched upon the highroad of happy achievement.

Music in Film-land

(Continued from Page 735)

singing a simple home song—and again, the obbligato is carried by an orchestra of such size that half its instruments could be crowded into the room depicted. Mr. Ford objects to that sort of thing. The audience may scarcely be conscious of the lapses from mood authenticity; still, they are there, and they place a subtle barrier between the spectator and the fundamental mood of the scenes. Mr. Ford has avoided any such discrepancies in his sea piece by keeping the projection as well as the content of his music well within the actual scope of his characters. Accordingly, there are scenes in

(Continued on Page 780)

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